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ments, ritually bores the ears of boys and girls. Formerly, the ritual boring of a boy's ears was an important initiation rite, marking his transition from boyhood to adulthood.

The clothes washed by the washerman (Maḍivāḷa) are not only clean but ritually pure (*maḍi*), and ritually pure clothes should be worn on ritual occasions. The washerman's services are necessary on every ritual occasion. For instance, at a Coorg wedding he has the duty of supplying clean cloths for the bridal pair to walk on, and cloths to cover the ceiling above the bridal seat. He has similar duties at the festival of the village-deity. He also acts as the ritual purifier when a birth or death occurs in a Coorg house. But some Coorgs, especially those in Kiggaṭnāḍ, resort to the Brahmin for ritual purification.

Contact with a barber defiles a Coorg, and every Coorg has a purificatory bath after being shaved by a barber. Such a bath is necessary in order to restore the shaved person to normal ritual status. The barber's services are, however, indispensable at a wedding and a funeral, and shaving is an essential preliminary act for men on ritual occasions.

The Mēda occupies a very low position in the caste hierarchy. He makes artefacts like baskets, fish-traps, and receptacles of cane, *vōṭé* reed, and bamboo. He is indispensable at a Coorg festival, dance or hunt, where he beats his tom-tom. The Mēda is a byword for stupidity in Coorg folklore.

The strength of the bond prevailing between the Coorg master and his Poleya servant expressed itself in ritual. Formerly, one or two members of the Poleya servant-family observed ritual mourning for their dead master or mistress. On the day their mourning terminated they were given gifts of cloths and provisions by their masters. The Poleya servants (men) also performed a mourning dance (*anga kaḷi*) in front of the master's house before the corpse was removed to the burial-ground.

At a Coorg wedding, just as the bridal pair are about to leave the bride's house for the groom's, a Poleya servant of the bride's family comes forward, holding a torch in his left hand, while he spreads a cloth before them. The groom throws money, equivalent to a *paṇa* (about three annas), on the cloth. The Poleya then removes the cloth, thus enabling the bridal pair to proceed: contact with a cloth touched by a Poleya defiles a member of a high caste.

Sometimes ritual occasions stress the structural distance that

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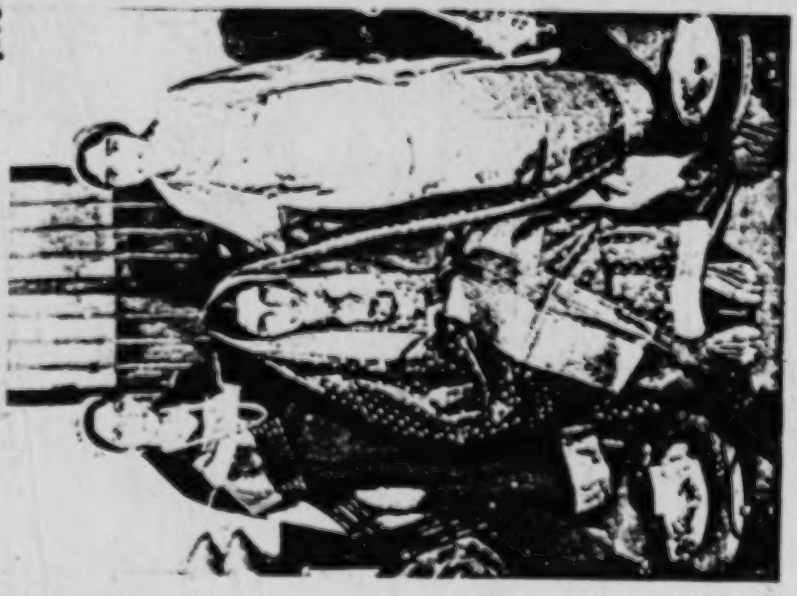

A BRIDE

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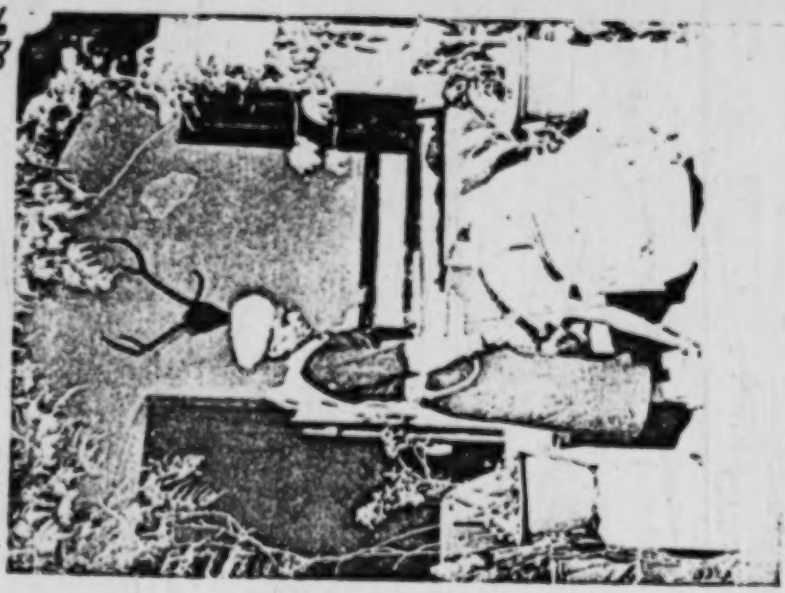

A GIRL SALUTES HER FATHER

[Facing p. 48]

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V

It is not only places which have ritual value, but also points of the compass. East is a sacred direction because the sun rises there, and Hindus in all parts of India regard the sun as a deity.

The ancestral house faces east and so does the ancestor-shrine. The lip of the sacred wall-lamp in the central hall faces east. The subject of a *mangala* ceremony sits facing east.

On getting up from his bed in the morning a Coorg salutes the wall-lamp and the sun. The cultivation of rice is accompanied by ritual at every stage, and on all these ritual occasions the subject of the rites begins by saluting the sun.

South is an inauspicious or bad-sacred direction. A corpse is buried or cremated with its head towards south. In Sanskritic Hinduism, south is the abode of Yama, the god of death.

Coorgs, like Hindus in other parts of India, regard east as a good-sacred direction and south as a bad-sacred direction. East is associated with Chūriya (sun-god), and south with Yama. Both these deities have an All-India spread. Coorgs worship these two deities along with other Hindus all over India. The possession of common values binds people together and Coorgs form a single community with Hindus all over India when they worship the same deities.

VI

Mūrta is the crucial part of *mangala*, and the rites performed prior to *mūrta* prepare the subject for it. The subject is shaved by the barber, given a bath by three married women, and dressed in ritual robes and ornaments before sitting down to *mūrta*. Shaving, the first of several preparatory rites, will be briefly considered here.

It is necessary to repeat here that shaving is done by barbers who form a caste. Contact with the barber defiles a member of a higher caste, and consequently shaving is invariably followed by a purificatory bath.

The subject of *mangala* wears a white cotton *kupya* while he is being shaved by the barber. The *kupya* is like a dressing-gown, and it is either black or white. The white gown is of cotton, has long sleeves, and covers the neck up to the throat. This is the traditional ritual dress of Coorgs. The black gown is a Westernized version of

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THE RITE OF THE BRIDE CARRYING WATER INTO THE GROOM'S HOUSE

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A COORG HOUSE, RECENTLY BUILT

[Facing p. 80]

1:Srinivas E-5 (1940-42)1952 AW5 Coorg AW5

the white original: it is of wool, has short sleeves, and a V-shaped neck permitting the display of a collar and tie. The white gown is ritually superior to the black gown.

Usually the gown is secured at the waist by a tasselled red silk sash called *chēlé*, but when the subject is sitting for the shaving rite, a red cotton scarf is used instead of the silk sash.

The subject salutes the lamp in the south-western room, the south-western pillar, and the wall-lamp before sitting on the tripod stool placed on a mat. Near the mat is a dining-dish (*taḷi*) containing milk, and a harvest-basket containing some rice, a coconut, a bunch of plantains, and betel leaves and areca-nut.

Water may not be used for shaving on this occasion. Milk is used instead. The shavings are put into the dining-dish, and later the barber empties the dish at the foot of a milk-exuding tree.

A distinctive form of shaving prevails at marriage, and perhaps at subsequent *mangalas* (it does not, however, prevail at the ear-boring *mangala*). The front of the head is shaved in such a manner that it leaves two 'horns' above the temples, formed by the shaved patches. This mode of shaving is called '*kombanjavara*' which means 'horn shave'.

The harvest-basket containing rice, plantains, and the bell-metal dining-dish, and the scarf at the subject's waist, are given as gifts to the barber.

Two other men get themselves shaved after the subject. All over south India it is common at a wedding for two or four companions of the subject to 'accompany' him (or her) in certain rites. For instance, two men are given a bath along with the groom, and two girls are given a bath along with the bride.

In the south-western parts of Coorg the bride undergoes, before *mūrta*, a rite called '*kūrangodi muripa*', which is analogous to shaving. The bride's brother's wife removes from the bride's head a thin wisp of hair, and pares her nails. (The barber normally pares the nails after shaving a man.) These are put into a dining-dish containing milk. Later, the dining-dish is emptied at the foot of a milk-exuding tree.

Coorgs are generally more Westernized in their ways than others in Coorg, and there are more cropped heads among them than among others. But formerly they, like other Hindus, had their entire heads shaved but for a tuft of hair at the crown. Tufts started giving place to cropped heads towards the close of the last

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coulu or salt-impregnated earth[1] has been dissolved. With the aid of a few mango leaves he sprinkles the solution all over the house and this act rids the house of its impurity and restores it to normal ritual status. Nowadays, however, Coorgs increasingly call on a Brahmin to purify the house on the twelfth day.

It is probable the washerman was employed as purifier because of his occupation. But such a duty is not consistent with the position he normally occupies in the caste hierarchy. For instance, he is prohibited from entering the more sacred parts of an ancestral house, like the kitchen and central hall, as he defiles them by his presence. If, however, he has to enter them in the exercise of his duties—at marriage he covers the ceiling of the central hall with clean white sheets—they are purified subsequently. But no such inconsistency exists in the case of the Brahmin, and the increasing tendency to employ him is part of the general process of Sanskritization of Coorg customs.

VIII

After having been given a bath by three married women, the groom is helped into his ritual robes and ornaments by the best man. He has to wear a white cotton gown for the *mūrta*, and this is worn in such a way that the right side comes over the left side. A red silk sash secures the gown at the waist. The ornamental Coorg knife, *pīché katti*, is tucked into the sash in front, and the broad Coorg sword, *oḍi katti*, hangs from its clasp at the groom's back. The clasp is fixed to a chain which is tied round the groom's waist. The groom also wears a number of ornaments.

The groom wears the Coorg turban (*pāni maṇḍé tuṇi*) which is flat at the top and also covers the back of the head. He may not wear any sandals, however, as leather defiles. He carries in his hand a staff (*gejjé taṇḍ*) with small bells tied to it near the top.

The bride wears a uniform of red silk: a red silk *sari*, a red silk full-sleeved Coorg blouse (*kaḷa kupya*), and a red silk scarf which is tied round her head. She wears bangles, necklaces, ear-rings, and also ornaments on her ankles, feet, and toes.

The best man and matron of honour hold a white cloth umbrella over the groom and bride respectively.[2]

[1] The washerman uses *coulu* for washing clothes.

[2] Round about Mercara the bride and groom both wear a red silk veil during *mūrta*. In the southernmost part of Coorg, however, the veil is not worn by

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Nowadays, the black, woollen, half-sleeved gown is coming into fashion. Every Coorg who can afford it sports it at festivals, dances, and weddings. It has become a mark of wealth and status, and the white cotton gown which has superior ritual status is becoming almost a symbol of poverty. But even now the subject of a *mangala*, as distinct from others who are not as important, wears a white gown. Any suggestion that he should discard the white gown in favour of the black would meet with opposition from one and all. It may be mentioned here that the hero Kaiyandira Appayya, to whom reference has already been made, was prohibited from doing a number of things which an ordinary Coorg did, such as handling a plough, eating bamboo shoots, and wearing a black gown. He was required to wear a white gown always.

The corpse, which is in some respects treated as similar to the subject of a *mangala*, is dressed in a white gown, but with the underside on top if it is going to be cremated, and with the left side over the right if it is going to be buried.

Formerly, mourners also wore the white gown, but in a particular way: the right hand did not pass through the right arm of the gown, but instead it was allowed to hang limp from the right shoulder. The gown was secured at the waist by a black sash instead of a red one.

The white gown is worn on all important ritual occasions. Ritual occasions are either auspicious or inauspicious, and there is need to differentiate between them. Hence, though the subject of *mangala*, corpse and mourner, are all dressed in a white gown, the mode of wearing it is different in each case. The subject of *mangala* wears it in the normal way, while in the case of a corpse it is reversed, and in the case of the mourner the right arm drops loosely from the shoulder.

Nowadays, however, all active mourners wear a white waist-cloth (*muṇḍu*) and shoulder-cloth (*tuṇḍu*). In the case of women mourners, two of the four corners of the shoulder-cloth are tied in a knot in front in such a way that the breasts are covered. A waist-cloth and shoulder-cloth are normally the ritual dress of Hindus in Malabar.

either party. Between Mercara and the Wynāḍ border, in Kiggaṭnāḍ, only the bride wears a veil, and the groom removes her veil prior to consummating the marriage on the second night. The veil is generally uncommon among Hindus in south India and is worn only by the women of the ruling castes. It is likely that the women of the royal families in pre-British Coorg wore the veil regularly.

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widows and divorcées have a slightly higher status than widows, but this does not entitle them to be classed as *garatis*.

The Coorg widow's dress consists of a white cotton *sari*, a white cotton blouse, and a white cotton scarf. *None* of these clothes may have a coloured border. The corpse of a widow, too, is dressed in clothes without a coloured border. The corpse of a married woman, on the other hand, is dressed in a coloured *sari* with a coloured, or silver, or gold, border.

The distinction between a widow and married woman is absolutely fundamental in every part of south India. Married women have a great number of privileges, whereas widows have a great number of ritual disabilities. A married woman is auspicious, she is everywhere welcome, whereas a widow is inauspicious, and she is unwelcome everywhere. This deep cleavage expresses itself in the matter of dress also.

IX

After being dressed in ritual robes, the subject of *mangala* salutes the various lamps in the house before sitting down for *mūrta*. On either side of him is a dish-lamp placed on a tripod stool. The dish-lamp is indispensable on every ritual occasion.

Every day, early in the morning and again just before nightfall, the housewife sweeps the house and sprinkles it with a purifying solution of cow-dung. She then lights the wall-lamp and salutes it. While saluting it she prays to the ancestors of the *okka*, to Mother Kāvēri and Shiva. Every member of the *okka* salutes the wall-lamp after getting up in the morning, and again at night.

The ending of night as well as of day is marked by sweeping and purifying the house, and by lighting and saluting the wall-lamp. The period between the ending of the day and the beginning of night is regarded as a critical time, and children are not given food or allowed to sleep at that time. This is a common south Indian custom.

It is regarded as a bad omen if the lamp goes out while a Coorg is having his dinner. The sudden extinction of the lamp indicates the approach of disaster. The diner gets up from his meal, cleans the dish and washes his hands. He sits down to dinner again a few minutes later. This makes it a different meal altogether and not the one that was interrupted.

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marriage. On the second day the groom's relatives performed *mūrta* to the bride, and the bride's relatives to the groom; and finally the groom performed *mūrta* to the bride. The groom and bride sat in different parts of the bride's house while *mūrta* was performed for each, and when this ended the groom walked over to the bride sitting in the kitchen.

Nowadays, however, on the second day, the bride and groom are made to sit together in the central hall of the bride's house while *mūrta* is performed for each. Some Coorgs call this 'double *mūrta*'—the English word 'double' is used by them. I learn that this modification of the original Coorg custom was introduced over thirty years ago by a Coorg who occupied a high position in the government of a neighbouring province. This modification is clearly an attempt to Sanskritize a Coorg custom.

A Coorg woman whose husband is alive enjoys a higher ritual and social status than a widow. This is so among high-caste Hindus all over India, and the Coorg phenomenon may be regarded as an attenuated instance of the Sanskritic phenomenon. A Coorg woman whose husband is alive wears a necklace of black glass beads and black glass bangles, and these ornaments have become the auspicious symbols of the married state for a woman. No widow may wear them.

There is need to distinguish between a woman whose first and only husband is alive and another who after being widowed has remarried. The latter's ritual status is inferior to the former's, but it is higher than that of a widow who has not remarried.

A widow who decides not to remarry wears a uniform of a white *sari*, a white blouse, and a white scarf. None of these garments may have a coloured border.

In Sanskritic Hinduism a wife is expected to regard her husband as her deity. Widowhood is the result of evil actions performed in a previous incarnation. A widow is denied the ritual and social privileges of a married woman. She is not permitted to remarry. She is regarded as an inauspicious person.

Sanskritic Hinduism emphasizes the affinal tie in a variety of ways, but chiefly ritual. Ritual ideas tend to be all-pervasive. The worship of symbols of the married state by women, the ritual and social inferiority of the widow to the *sumangali*, coupled with the ban on widow remarriage, and the linking of widowhood to the idea of *karma*, all contribute to the strengthening of the marital

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AN ELDER

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A WIDOW

[Facing p. 208]

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776 are identified with Vishṇu. This is no doubt inconsistent, but
538 Sanskritization frequently produces inconsistencies.

177 Pannangālatammé is only one of several instances of deities
776 losing their caste. Kĕtrappa (m.) and Povvedi (f.) of Bĕngūr lost
564 their caste too. The case of Povvedi of Bĕngūr is interesting as her namesake in Balmāvṭi, a village three miles away, retains her caste, has a Brahmin priest, and accepts only offerings of fruit and flowers. The ubiquity of the caste idiom deserves notice: the deities of the lowest castes like Poleyas and Mĕdas are not worshipped by the higher castes, and these deities bear the same relation to the deities of the higher castes which the lower castes themselves bear to the higher. The habits of some deities are occasionally explained by reference to the caste idiom. A deity who accepts animal-sacrifice and liquor has lost his original high caste; and sometimes such an explanation enables a Sanskritic deity to become the deity of castes which consume meat and liquor.

III

581 Marriage is a preferred condition among Coorgs, and a married
589 man has a higher ritual and social status than a bachelor. A bachelor's social personality is not regarded as fully developed.

In the case of women, however, the contrast is not so much between spinsters and married women as between the latter and
[292] widows. A widow wears only white clothes, and these clothes may not have a coloured border. The clothes and ornaments worn by a
[301] married woman may not be worn by a widow. Certain ornaments which are associated with a married woman, like black glass bangles, necklace of black glass beads, and rolls of palm leaves worn as ear-ornaments, have become symbols of the married state. As such they receive ritual respect.

587 It is usual for young Coorg widows to remarry, and a remarried widow has a higher social and ritual status than a widow who does not remarry, though she does not have the same status as a woman whose first and only husband is alive.

589 Coorgs do not differentiate between a married woman and widow
769 as thoroughly as, for instance, the Brahmins. Amongst the latter marriage and patriliny are bound up with certain theological ideas: a woman's husband is her god, and a son not only continues the lineage but releases his ancestors from a particular kind of hell

2:Emeneau L-5 (1936-1937) 1938
AW5 Coorg AW5

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[515] wives, but not his brothers' wives, unless they are much older
[602] than himself,[1] must pour over him one pot of water each. After this he is arrayed in full Coorg dress, including the turban, dagger, and sword, and puts on heavy bangles and neck-chains. His long coat (kupia) should be white, as all such garments were anciently. The bride likewise is bathed by women and girls
[515] [602] from among her relatives, no one being barred from this office
[292] except widows. She is dressed in her best sari and headcloth and
[301] decorated with a great number of ornaments, toe and finger rings, earrings, necklaces and chains, and hair-ornaments. When the guests have all arrived in the early morning (all wearing Coorg dress, though the men need not wear white coats), the bride and groom in their respective houses are brought forth
[292] into the nellaki. Each is wearing in addition to their full dress a cloth over the head, the bride's covering her face but left unfastened in front. Each, conducted by a near relative or friend of the same sex (in the man's case frequently the husband of his sister, in the woman's the wife of her brother), circles three times in clockwise direction a stool between two standing lamps and
[342] then is seated facing to the east on the stool, which has been
[778] covered with a cloth. The nellaki was anciently the place for the
[178] ceremony; at present it often takes place in the yard of the house in a pandal built for the occasion and fitted with the stool and two standing lamps, but not with a hanging lamp. This shift of
[533] scene is due to the fact that the house is frequently too small to accommodate all the guests. During the ceremony four Coorg musicians beat on drums and sing the wedding song (this I hope to present and discuss linguistically elsewhere).

[614] When the central figure of the ceremony is seated, his or her mother, or if the mother is dead or a widow, the eldest married woman in the sib who is not a widow, stands in front
[782] of him or her. She takes from a large flat plate of rice a handful and throws some first to the hanging lamp, apparently as an offering to the ancestors of the sib (if the ceremony is outside in the pandal, this is omitted), then over her head towards the sun;

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[607] [1] Younger ones are said to be restrained by shyness, but the fact is that they are women who are referred to as macini and are possible spouses of the man, in case they should be widowed and he should become a widower. Such relatives of a man, viz. all those whom he classes as macini and mamma, whether they are blood-relations (i.e. cross-cousins) or related merely by marriage, are the subjects of taboos with relation to him. They begin to operate when both parties have attained puberty. They may not touch one another, except in case of real necessity, nor may they sit on the same bench. Other specific taboos operating between
[605] these cross-cousins seem to be lacking, since in general Coorg men and
[834] women observe about the same taboos in speech and action that are observed in polite circles in western society. The specific taboos do not operate between any other classes or relatives; it may be observed that the taboo on touching is merely a very small extension of the usual reluctance of a Coorg man to touch a woman.

585 gossip, which is now and then broken by the noisy band of musicians.
574 Meanwhile, the bride and bridegroom are bathed, he is dressed in his new
292 kuppasam (coat) with a long red cotton or silk sash round his waist and
[301] his friends fasten into it the new pichathi, a present from his father,
[405] together with a watch, and put jewelled gold rings on his fingers and a carefully tied turban in the approved Coorg fashion. A bright coloured handkerchief thrown over his shoulder completes his dress. The bride who is fully decked is left to the care of her friends.

585 In the bridegroom's house the wedding party proceed to the kaymada,
[782] carrying a light which had been kindled at the sacred house lamp, and
[354] ignite an earthen lamp there and invoke the blessings of the ancestors. On returning to the house the principal members of the family enter first into the inner hall, and the younger men follow and offer their customary salutations. At the auspicious hour, the bridegroom seeks the permission of the master of the house, and the elders to seat himself on the low three-legged stool kept in readiness and placed upon a carpet between two lighted lamps. These lamps trimmed with many wicks stand in metal dishes filled with rice by the side of which is a spouted brass vessel with milk. On the bridegroom being seated, the master of the house takes a handful of rice and
585 strews it over his head and shoulders uttering the words, "Live well; and
431 prosper well by God's favour", gives him a sip of milk, and drops a piece of money or other present in his lap, and passes on. Four men closely related to him do likewise. Then five of the nearest female relations
[576] including the mistress of the house repeat the same formalities. Then the guests, male and female, do the same. Old people only touch the bridegroom's shoulder, those of equal age shake hands, while those below touch his feet as a mark of respect. As the presents accumulate, they are taken
[589] care of by a friend who sits near him and watches what and by whom they
[777] are given. Widowers and widows do not take part in the proceedings because they are unlucky.

585 The same ceremony is gone through in the bride's house at about the same time, but women have precedence over men. After this ceremony, the bridegroom rises and takes his meal with a group of twelve of the nearest relations (groomsmen) and the Aruva. The guests who are
[674] invited are sumptuously fed in the leafy shed put up for the occasion.
[533] Various kinds of liquor are served. During and after feasting, the music makes a discordant and deafening noise.

After feasting, the bridegroom's party go to the bride's house, which is generally some miles away. On such occasions a Coorg bridegroom, mounted on a pony, dismounts at the gate of the bride's residence which he approaches barefooted. When he has advanced

4: Richter M, G-5 (ca. 1856-1870) 1870 AW5 Coorg AW5

arms and the sharp edge of their knives by beheading pigs or cutting at a blow through the trunk of thick plantain trees. The long matchlock gun is now more a weapon of curiosity than of practical use, except with the poorer Coorgs, the wealthier sportsmen having supplied themselves with English rifles of the best description. Their ancient arms and ornaments were manufactured with the most simple tools by natives of Coorg.

The Coorg Rajahs used to reward men distinguished for personal bravery with silver and gold bangles, or with an ornamented large knife bearing the Rajah's stamp ಎ upon the blade and these tokens are kept as sacred heirlooms and worn on grand occasions only.

The personal appearance of the Coorg women is not less striking than that of the men. They are remarkably fair, of goodly stature, well shaped and many are really handsome before the betel-chewing, which generally begins after marriage, disfigures their regular features, and blackens their otherwise brilliant teeth. Their festive costume—and the ordinary dress differs only in quality—is one of the most becoming that can be seen in India. A white or light blue cotton jacket with long sleeves fits tight and is closed up to the neck. A long piece of white muslin or blue cotton stuff forms the skirt, being several times wrapped round the waist and tied by means of a string, so as to make the skirt fall in graceful folds almost down to the ancles whilst one end of it covers the bosom and is knotted together on the right shoulder. To give fulness to the skirt the other end is arranged in folds, which, contrary to the fashion of other Hindu women are gathered behind, a sensible arrangement and most convenient for unobstructed activity in house and field. This peculiarity did not escape the notice of the prying Brahmins who of course accounted for it by a silly Puránic legend, which at

4: Richter M, G-5 (ca. 1856-1870) 1870 AW5 Coorg AW5

292 the same time gives vent to their vexation at the intractability of these rude mountaineers.

The head with its raven-hair is covered by a white muslin or coloured kerchief, one end of which encircles the forehead and the two corners are joined together at the back, allowing the rest of the cloth to fall gracefully over the shoulders. 301 [556] The wealth of a Coorg family is displayed by the richness of the ornaments of the women. Glass, silver or gold bracelets of a simple description span their wrists; their neck is decked with chains of coral, pearls or gold from which are suspended old Portuguese gold coins. Even the nose and the outer rein[1] of the ears are ornamented with pretty jewellery in gold, pearls and precious stones, and also silver rings are worn on the toes.

292 531 The white festive gowns of the men, as well as the kerchiefs of the women, are skilfully embroidered along the seams and in the corners with red marking cotton and the patterns of native design are often very elegant. The Coorg women esteem their own embroidery more than Berlin work, as the former unlike the latter shows the pattern equally well on both sides.

462 As for industry the Coorg women deserve high praise. They rise early and besides cooking and other domestic work, they bear a large share in the labours of the farm. The men plough the fields, transplant and reap the rice; the women carry manure, weed, fetch home and clean the paddy. The [357] men do no menial work, they leave that to their women and [562] to their servants, whilst they enjoy a dignified repose, dis- [554] cussing the affairs of the house and chewing betel, or stitching a piece of clothing in which art many are as expert as professional tailors, others, gun on shoulder, wander through the jungles in search of game, but the height of their ambition is to figure in the capacity of a Government Official in the administration of their country.

[1] [Errata: This should read "rim". See corrigenda, Cat. 116, p. 473--Analyst]

4: Richter M, G-5 (ca. 1856-1870) 1870 AW5 Coorg AW5

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slaughter, game without distinction or number being killed on these occasions. He is a good marksman, uses his spear with dexterity, is an excellent mahout and skilful rider; it is difficult to say, whether he takes an active personal share in the administration of his affairs—I am led to think not—nor is it easy to state what are his usual occupations or the ordinary distribution of his time, when not exposed to public view; much of it, however, is devoted to frivolous and childish pursuits.

[292]
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"Lingarája is now in his forty-fourth year, about the middle size and actively formed, but in no way remarkable for any particular symmetry of features; he is rather dark complexioned and the general expression of his countenance is not disagreeable, though not indicating the habit of peremptory authority and acknowledged command; he is plain in his dress, being usually habited in a loose gown, reaching to his ancles; to this is added a black silk cape, and a cap of similar materials substitutes the place of a turban; on great occasions, however, this simplicity of dress gives way to the splendour of an English general's uniform; a string of pearls to which some jewels are affixed suspended round his neck forms the only ornament of his person, a Codagu sword is always placed on the table before him (it appears one of the ensigns of his authority) or carried with him, when he moves.

"The forms of his court exhibit but little pagentry, presenting nothing of that cumbrous and barbaric pomp in which Native Princes of whatsoever rank so much delight; indeed it is remarkable that he seems always surrounded by menials rather than men of rank. There is, however, an appearance of permanent regularity and economy, the reverse of that gorgeous improvidence for which they are remarkable. About 90 elephants and half as many horses together with some troops of dancing girls—without which Hindu greatness would be incomplete—serve to maintain the rustic splendour